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style and historic sequence, the reading of it should be supplemented by that of Reber's handbook or Schnaase's, Lübke's, or Kugler's, larger works.

A. L. F., JR.

CARL NEUMANN. *Griechische Geschichtschreiber und Geschichtsquellen im zwölften Jahrhundert.* 8vo, pp. vi-105. Leipzig, 1888, Duncker u. Humblot.

The main object of this book is to give an account of the historical works of Anna Komnena, of Theodoros Prodromos, and of Johannes Kinnamos; but the author also touches upon many interesting points of Byzantine history and literature. His attempt to define Byzantine civilization is helpful, but should be accepted as a provisional definition only. Amongst the results of his investigations may be cited the proof that there were two writers of the name Prodromos, and that in the text of Johannes Kinnamos we have only an epitome of the original work. An interesting parallel is found between the poems of Ptochoprodromos and those of Walther v. d. Vogelweide.—WÄSCHKE in *Berl. phil. Woch.*, 1888, No. 49.

OTTO POHL. *Die altchristliche Fresko- und Mosaik-Malerei.* 8vo, pp. 203. Leipzig, 1888, Hinrichs.

The book is divided into five sections: 1. Relation of the Christians to the art of the ancient world. 2. Monuments: (a) Catacomb-pictures; (b) Mosaics. 3. Documents. 4. Interpretation of early-Christian paintings. 5. Decadence of early-Christian painting. In the second section, the existing early-Christian pictures are mentioned in chronological order, and references are given to the catacombs, churches, etc., when they are found, and to the books in which they are reproduced. In the fourth section, he opposes the extreme Catholic position of E. Frantz (*Gesch. d. christl. Malerei*), that these pictures arose under clerical guidance in illustration of Catholic dogmas, and also the extreme classical view of A. Hasenclever (*Altchristl. Gräberschmuck*), who sees in early-Christian art nothing more than a soulless imitation of the antique. The style of the work is fascinating and will win for the author many adherents to his views.—F. W. SCHWARZLOSE in *Berl. phil. Woch.*, 1888, No. 36.

THE RENAISSANCE.

EUGÈNE MÜNTZ. *Histoire de l'Art pendant la Renaissance* [tome] *I. Italie. Les Primitifs.* Ouvrage contenant cinq cent quatorze illustrations insérées dans le texte, quatre planches, etc. 4to, pp. 744. Paris, 1889, Hachette.

Finally, we are to have a general history of art during the period of the Renaissance, covering not only every one of its branches but all the various